


AGOSTINO STEFFANI

# STABAT MATER



Klavierauszug

MOSLER VERLAG WOLFENBÜTTEL



AGOSTINO STEFFANI

# STABAT MATER

für Soli, Chor, Streicher und  
Generalbaß (Orgel)

Komponiert nach 1706,  
bearbeitet von  
Heinrich Sievers

Klavierauszug:  
Fritz von Bloh

MÜSELER VERLAG WOLFENBÜTTEL

Druck: Möseler Wolfenbüttel  
Printed in Germany

Die Original-Partitur befindet sich in der Bibliothek des Britischen Museums zu London. Der vorliegende Klavierauszug wurde nach der von Dr. Heinrich Sievers nach einer Kopie von Dr. Friedrich Chrysander revidierten und bearbeiteten Partitur angefertigt.

Der Orgelpart (Organo) wurde ausgesetzt und erscheint gesondert. In den sechsstimmigen Orchesterfällen war es nicht möglich, die Bewegung der einzelnen Instrumente klar wiederzugeben. Die gelegentlichen parallelen Quinten und Oktaven erscheinen in der Partitur als Stimmkreuzung.

	Tempo	Besetzung	Dynamik
Nr. 1	Largo	Sopran-Tutti	p
Nr. 2	Andante	Chor	f
		T. 43-49 Sopr. II	mf
		ab 4. Viertel T. 49 Sopr. II	mp
Nr. 3	Andante	Alt-Solo	mp
	ab T. 91 mit Auftakt		
	Andante più mosso	Tenor-Solo	mf
		ba T. 100 mit Auftakt	p
Nr. 4	Poco Allegro	Chor	f
Nr. 5	Andante	Baß-Solo	p
Nr. 6	Moderato	Chor	mp
		ab T. 232 entweder Soprane	
		oder auch Tenöre	
Nr. 7	Andante	Chor	f
		ab T. 271 Tenor-Solo	p
		ab T. 287	mf
		ab T. 295	f
Nr. 8	Lento	Alt-Solo, Tenor-Solo, Baß-Solo	pp
Nr. 9	Poco Allegro	Chor	mf
Nr. 10	Andante	Chor	f
Nr. 11	Andante	Alt-Solo, Tenor-Solo, Baß-Solo	p
Nr. 12	Adagio	Chor	p
	ab T. 410 Presto		mf-f

Fritz von Bloh



Agostino Steffani

# STABAT MATER

## I

2. Sopran

The first system of the musical score for the 2nd Soprano part. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The melody begins with a whole rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes, and ends with a half note.

5

The second system of the musical score for the 2nd Soprano part. It begins with a measure rest, followed by a half note, then a quarter note, and ends with a half note. The lyrics "Sta - - - bat ma - -" are written below the staff. The piano accompaniment continues with various chords and moving lines in both hands.

10

The third system of the musical score for the 2nd Soprano part. It begins with a half note, followed by a quarter note, then a half note, and ends with a half note. The lyrics "- - ter do - lo - ro - - sa jux - ta jux - - ta" are written below the staff. The piano accompaniment continues with various chords and moving lines in both hands.

Alle Rechte vorbehalten.

© Karl Heinrich Mösel Verlag Wolfenbüttel 1956

15

cru - - cem la - - cry - mo - -

20

- - sa dum pen - de - bat, dum pen - de - bat

fi - - li - us, dum pen - de - bat fi - -

25

- - - - - li - us.

## II

[30]

1. Sopr. Cu - jus a - ni-mam ge - men - - - - -

2. Sopr. Cu - jus a - ni-mam ge - men - - - - - tem

Alt Cu - jus a - ni-mam ge - men - - - - -

1. Tenor Cu - jus a - ni-mam ge - men - - - - - tem con - tri -

2. Tenor Cu - jus a - ni-mam ge - men - tem, ge - men - - - - -

Bass Cu - jus a - ni-mam ge - men - - - - - tem

[35]

tem con - - tri - sta - tam ac do-len - - - - - tem

con - tri - sta - - - - tam ac do-len - - - - - tem

tem con - tri - sta - - - - tam ac do-len - - - - - tem

sta - - - - tam ac do - - len - - - - - tem per

tem con - - - tri - sta - tam ac do-len - - - - - tem per

con - tri - sta - - - tam ac - - - do - len - - - - - tem per

per transi - vit gla - di - us.

per tran - si - vit gla - di - us.

per tran - si - vit gla - di - us.

tran - si - vit, per tran - si - vit gla - di - us.

tran - si - vit gla - di - us, per tran - si - vit gla - di - us.

tran - si - vit gla - di - us.

2. Sopr. O quam tri - stis et aff - lic - ta, et af - flic - ta fu - it

il - la be - ne - dic - ta ma - ter u - ni - ge - ni - ti: quae moe-

1. Sopr. quae moere - bat et do - le - bat, et do - le - -

2. Sopr. re - bat et do - le - bat, et do - le - - - - -

1. Tenor quae moe - re - bat et do - le - bat, et do -

55

- - - bat et tre - me - - - bat, dum vi - de - bat.

- - - bat et tre - me - - - bat, dum vi - de - bat. Na - ti

le - - - bat et tre - me - - - bat, dum vi - de - bat. Nati poe - -

60

Na - ti poe - nas in - - - dy - ti, na - ti poe - nas in - - - dy - ti.

poe - - - nas in - - - dy - ti, na - ti poe - - - nas in - - - dy - - - tis.

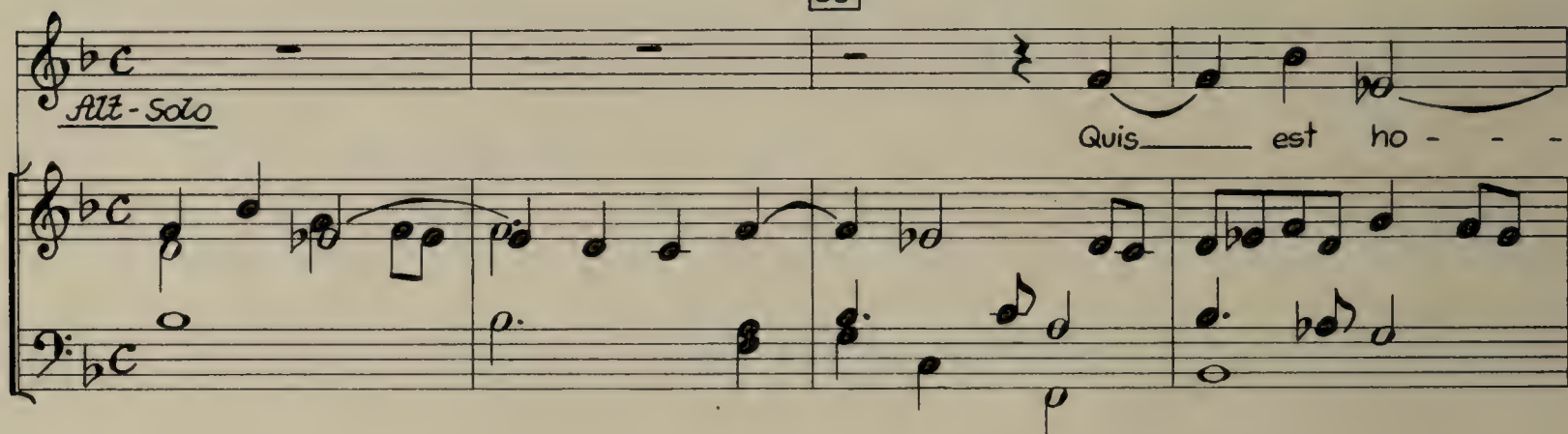
- - - nas, poe - nas in - dy - ti, na - ti poe - - - nas, poe - nas in - dy - tis.

## III

65

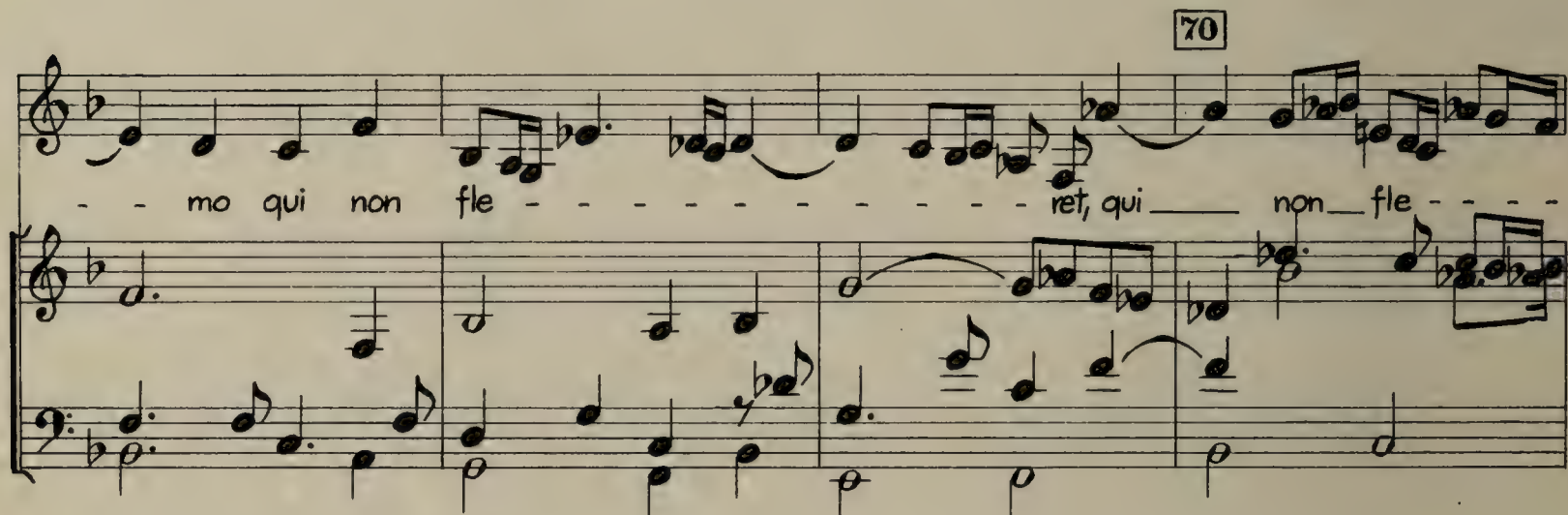
*Alt-Solo*

Quis est ho - - -

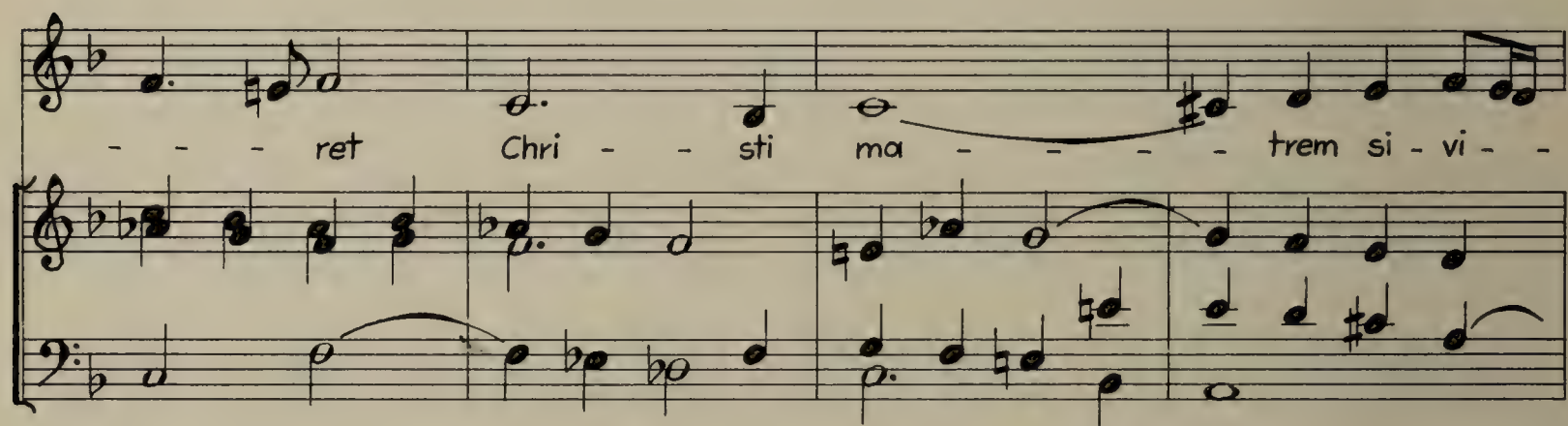


70

- - mo qui non fle - - - - - ret, qui non fle - - -

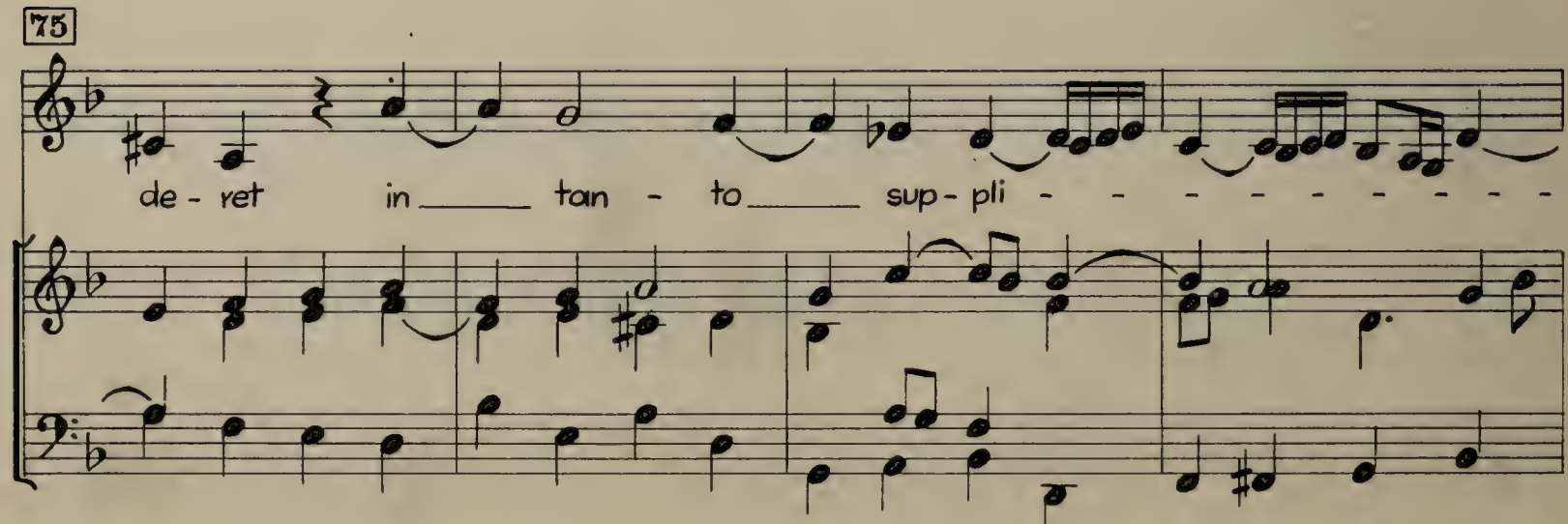


- - - ret Chri - - sti ma - - - - - trem si - vi - -



75

de - ret in - - - - - to - - - - - sup - pli - - - - -



80

- ci - o? Chri - - sti ma - - - - - trem si - vi - -

85

- de - ret in tan - to, in tan - to sup - pli - ci - o, in

90

*Tenor-Solo*

tan - - - - to sup - pli - - - - ci - o. Quis non

pos - set con - tri - - - - sta - ri, pi - am

95

ma - trem, pi - am ma - trem con - tem - - pla - ri do - - len - -

- - tem, do - len - - - tem cum fi - li - o? cum \_\_\_\_ fi - li - o?

100

105

Pi - am ma - trem, pi - am ma - trem \_\_\_\_ con tem - pla - ri do -

len - - - tem, do - - - len - - - tem cum fi - li - o, cum fi - li -

110

- o?

## IV

115

Pro - - - - -

Pro - - - - - pec - ca - - - tis su - ae gen - - - - -

Pro pec - ca - tis su - ae gen - tis,

Pro pec - ca - tis su - ae gentis, pro - - - - - pec - ca - - - tis su - ae

Pro - - - - - pec - ca - - - - tis su - ae gen - - - - - tis.

Pro pec-ca-tis su-ae gen - - - - - tis. Pro pec -

pec-ca - - - tis suae gen - tis. Pro pec - ca-tis suae gen - - - - -

- - - - - tis, su - - - - - ae gen - - - - - tis,

suae gen - - - - - tis, pro - - - - - pecca - - - - - tis suae gen - - - - -

gen - - - - - tis, su - ae gen - tis vi - - - - -

Pro - - - - - pec-ca - - - - - tis suae gen - - - - - tis vi - - - - -

120

ca - - - - - tis suae gen - - - - - tis vi - - - - -

- - - - - tis pro - - - - - pecca - - - - - tis suae gen - tis. vi - - - - -

su - ae gen - - - - - tis, pro - - - - - pecca - - - - - tis suae gen - - - - -

- - - - - tis. Pro pec-ca - tis su - ae, pro pec - ca-tis suae gen - - - - -

- - - - - dit Je - - - - - sum in - - - - - tor - men - - - - -

- - - - - dit Je - - - - - sum in tor - men - - - - -

[illegible]

lis, et fla - gel - - - lis, et fla - gel - lis, et fla - gel - lis  
 lis, et fla - gel - - - lis, et fla - gel - tis, et fla - gellis, et fla -  
 lis, et fla - gel - - - lis, et fla - gel - lis, et fla - gel - lis  
 lis, et fla - gel - lis, fla - gellis, et fla - gel - lis, et fla - gellis, et flagellis  
 lis, et fla - gel - - - lis, et fla - gel - lis, et fla - gel - lis  
 lis, et fla - gel - - - lis, et fla - gel - lis, et fla - gel - lis

sub - di - tum, et fla - gel - - - lis, et fla - gel - - - lis, et  
 - - gel - lis, et fla - gel - - - lis, et fla - gel - - - lis, et  
 sub - di - tum, et fla - gel - - - lis, et fla - gel - - - lis,  
 sub - di - tum, et fla - gel - lis, fla - gel - lis, et fla - gel - lis, fla - gel - lis,  
 sub - di - tum, et fla - gel - lis, fla - gel - lis, et fla - gel - lis, fla - gel - lis,  
 sub - di - tum, et fla - gel - - - lis, et fla - gel - - - lis,  
 sub - di - tum, et fla - gel - - - lis, et fla - gel - - - lis, et fla - gel - - - lis, et

fla - gel - lis, et fla - gel - - lis sub - di - - tum.  
 fla - gel - lis, et fla - gel - lis sub - - - di - - - tum.  
 et fla - gel - lis, et fla - gel - lis sub - - - di - - - tum.  
 et fla - gel - lis, et fla - gel - - lis sub - - - di - - - tum.  
 et fla - gel - lis, et fla - gel - lis sub - - - di - - - tum.  
 et fla - gel - lis, et fla - gel - lis sub - - - di - - - tum.  
 et fla - gel - lis, et fla - gel - lis sub - - - di - - - tum.

## V

140

*Bass - Solo* Vi - dit su - um dul - cem na - tum Mo - ri - en - tem,

*p* Mo - ri - en - tem de - so la - tum dum

145

e - mi - - - sit spi - - - ri - tum, dum

150

e - mi - - - sit spi - - - ri - tum.

## VI

155

The image displays a musical score for the 'Ave Maria' by Franz Schubert, arranged for five voices and piano. The score is written in B-flat major and 6/8 time. The vocal parts are arranged in five staves, each with a different vocal line. The piano accompaniment is shown at the bottom, consisting of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are in Latin: 'Ave Maria, e - ja mater, fons a - mo - ris'.

**Vocal Parts:**

- Soprano:** E - ja mater, e - ja mater, fons a - mo - ris
- Alto:** E - ja mater, e - ja
- Tenore:** E - ja mater, e - ja
- Baritone:** E - ja mater, e - ja
- Bass:** E - ja mater, e - ja

**Piano Accompaniment:**

The piano part consists of a right-hand part with chords and a left-hand part with a simple bass line. The right-hand part starts with a chord of B-flat major and continues with a series of chords. The left-hand part starts with a whole note B-flat and continues with a simple bass line.

**Lyrics:**

Ave Maria, e - ja mater, fons a - mo - ris

160

The image displays a musical score for the song 'Ave Maria' by Franz Schubert. It is arranged for voice and piano. The score is written in B-flat major (two flats) and 3/4 time. The vocal parts are written on five-line staves, and the piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are in French: 'ma - ter fons. a - mo - ris me sen - ti - - re'. The piano part features a flowing, arpeggiated accompaniment in the right hand and a more rhythmic, chordal accompaniment in the left hand. The overall mood is serene and contemplative.

vim do-lo-ris, fac ut te-cum, ut te-cum lu-ge-am, me senti-re

me sen-

me sen-

me sen-

me sen-

me sen-

165

vim do-lo-ris, me sen-ti-re vim do-lo-ris, fac ut te-cum, ut

ti-re vim do-lo-ris

ti-re vim do-lo-ris

ti-re vim do-lo-ris

ti-re vim do-lo-ris

ti-re vim do-lo-ris

170

te - cum lu - ge - am

fac ut te - cum,

fac ut

fac ut te - - cum lu - - - ge - -

fac ut te - cum lu - - -

175

fac ut tecum lu - ge - am, fac ut te - cum lu - ge - am

te - - cum lu - ge - am, fac ut te - cum lu - ge - am

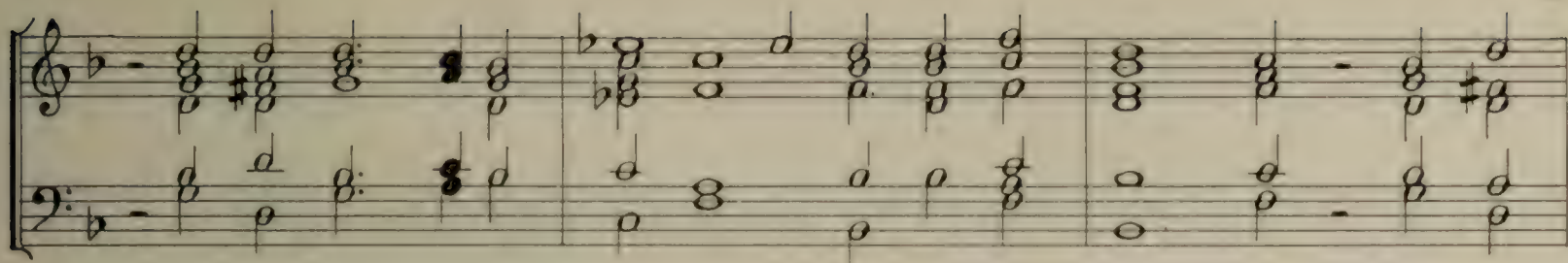
te - - cum lu - ge - am, fac ut te - cum lu - ge - am

am, fac ut te - cum lu - ge - am

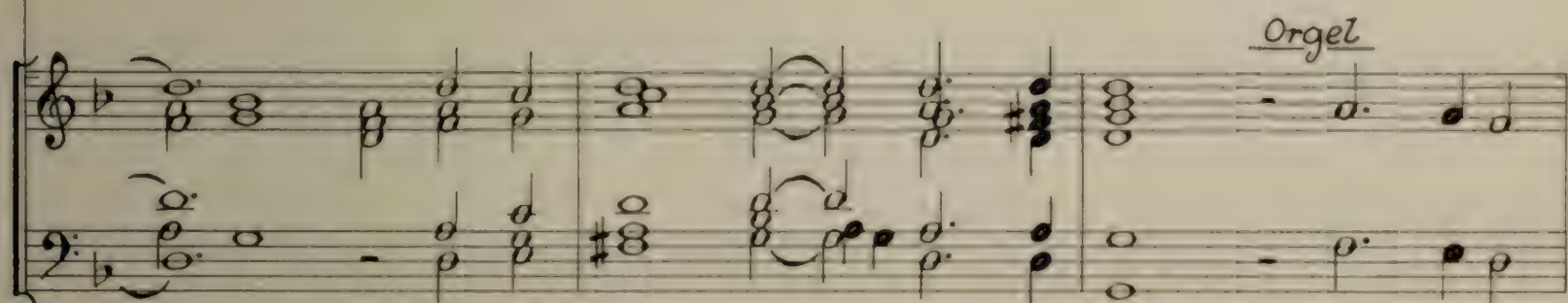
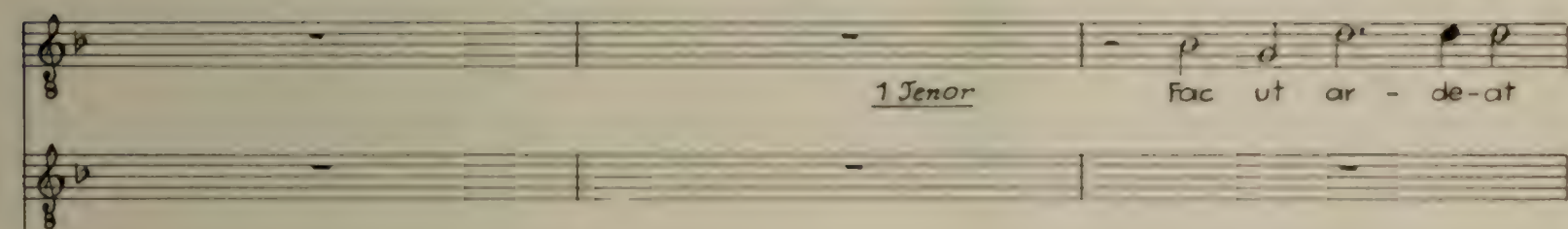
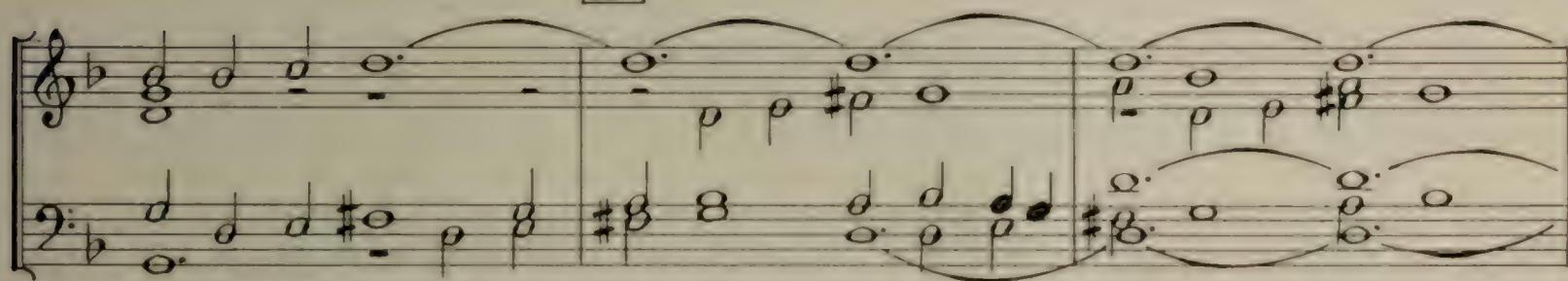
ge - - - - am, fac ut te - cum lu - ge - am

*Klavier*

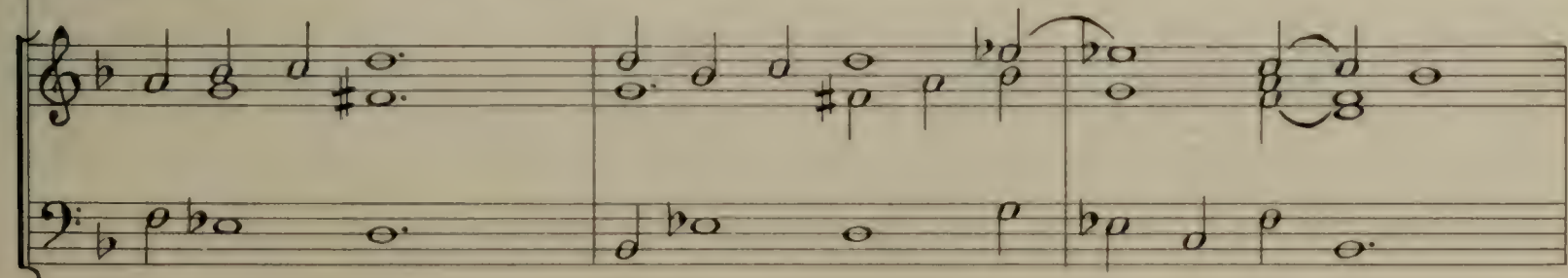
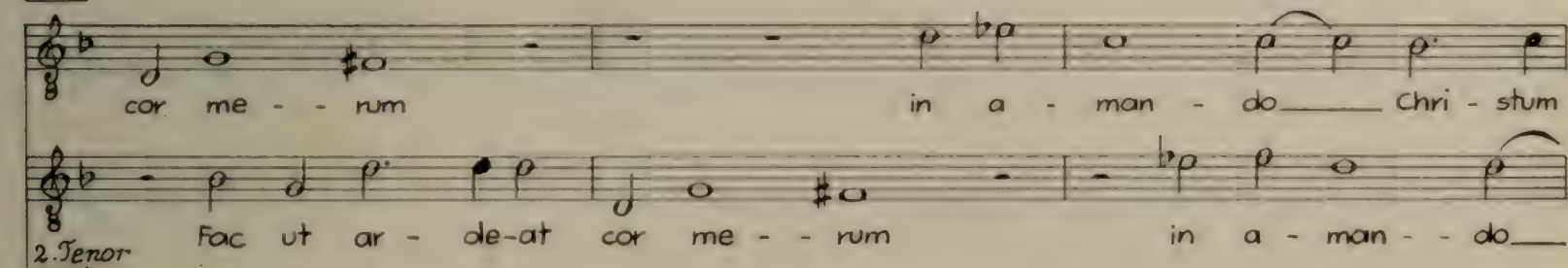
*p*



180



185



De - - - - - um, ut si - bi com - pla - ce - am,  
 Chri - stum De - - - - - um, ut si - bi com - pla - - - - - ce - am,

com - pla - ce - am in a - man - do Christum De - - - - -  
 com - pla - ce - am in a - man - do Chri - stum De - - - - -

um ut si - bi com - pla - - - - - ce - am, com - pla - ce - am,  
 um ut si - bi com - pla - ce - am, com - pla - ce - am, ut

Sanc - ta

Sanc - ta ma - ter,

Sanc - ta

ut si - bi com - pla - ce - am, com - pla - ce - am. Sanc - ta

si - bi com - pla - - - - ce - am, com - pla - ce - am. Sanc - ta

Sanc - ta

200

ma - ter, Sanc - ta ma - ter

sanc - ta ma - ter i - - stud a - - gas:

ma - ter, sanc - ta ma - - ter

ma - ter, sanc - ta ma - - ter

ma - ter, sanc - ta ma - - ter

ma - ter, sanc - ta ma - ter

i - - stud a - gas:  
 cru - ci - fi - - xi fi - - ge pla - gas cor - - di  
 i - stud a - gas:  
 i - - stud a - gas:  
 i - - stud a - gas:  
 i - stud a - gas:

i - stud a - gas:  
 me - o, cor - di me - o va - - - - - li  
 i - stud a - gas,  
 i - stud a - gas,  
 i - stud a - gas,  
 i - stud a - gas,

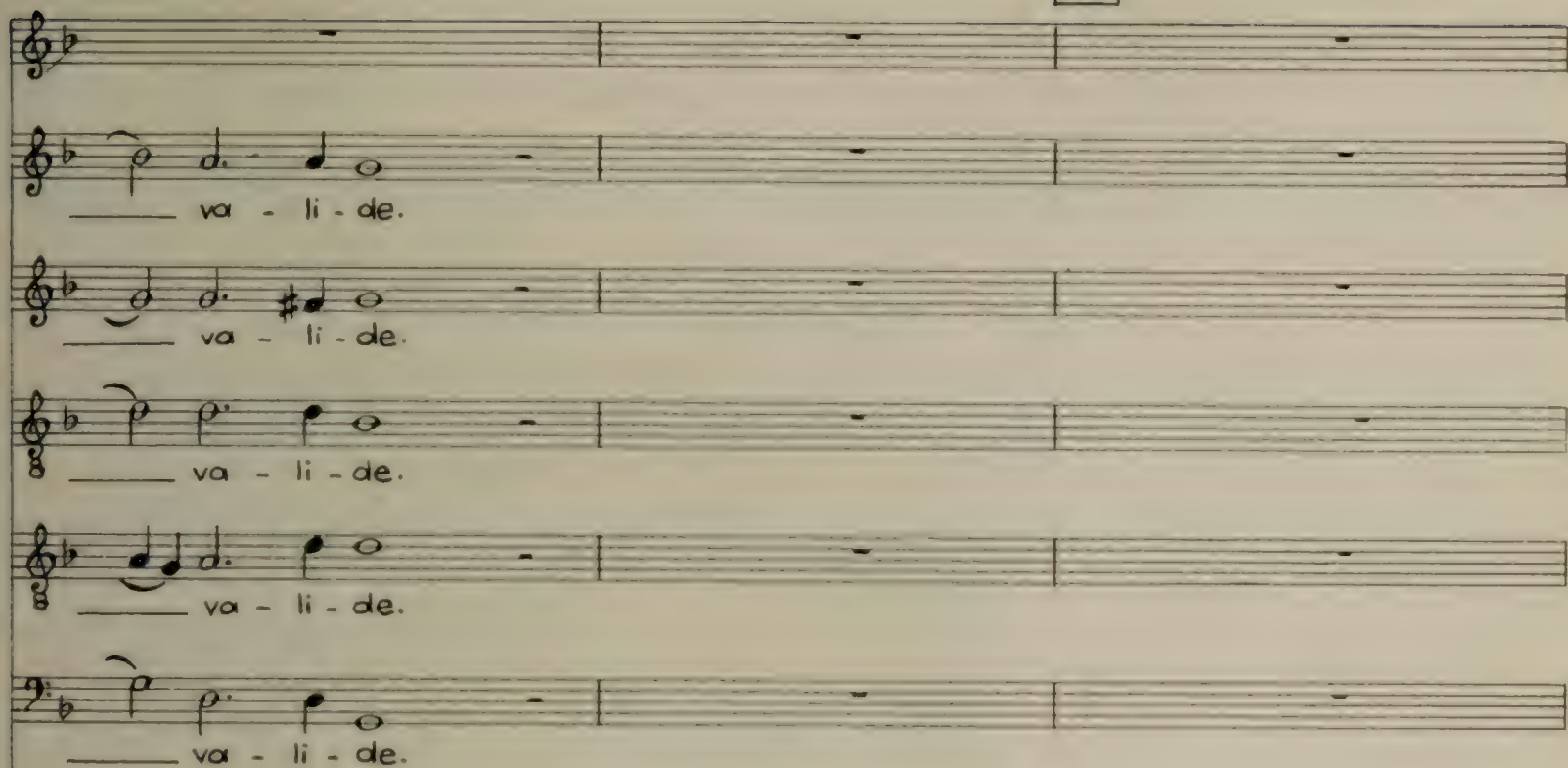
i - stud agas, i - stud agas,  
 de cruci - fi - xi fi - ge plagas cor - di me - o, cruci -  
 istud agas, istud agas,  
 istud agas, istud agas,  
 istud agas, istud agas,  
 istud agas, istud agas,

fi - ge, fi - ge, fi - ge plagas  
 fi - xi fi - ge plagas cor - di me - o, cor - di  
 fi - ge, fi - ge, fi - ge plagas  
 fi - ge, fi - ge, fi - ge plagas  
 fi - ge, fi - ge, fi - ge plagas  
 fi - ge, fi - ge, fi - ge plagas

me - o va - li - de, cordi me - o va - li - de, cordi me - o

220

cor-di me - o va - li - - de, cor-di me - - o  
me - - - - - o va - li - - de, cor-di me - - o  
cor-di me - - - - - o va - li - - de, cor-di me - - o  
va - - - - - li - - - - - de, cor-di me - - o  
va - - - - - li - - - - - de, cor-di me - - o



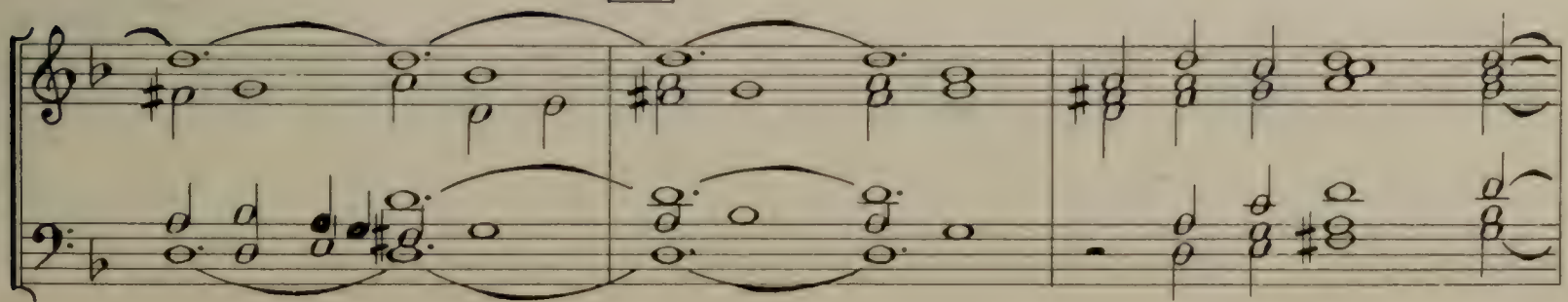
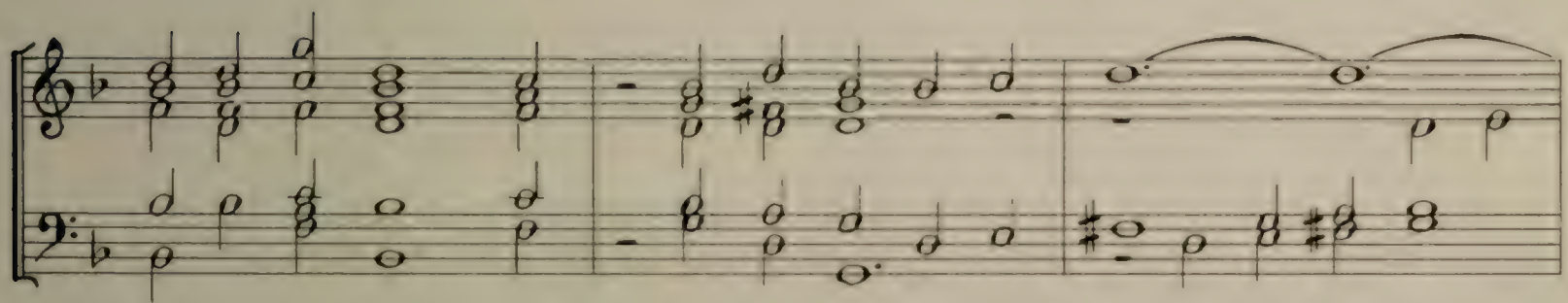
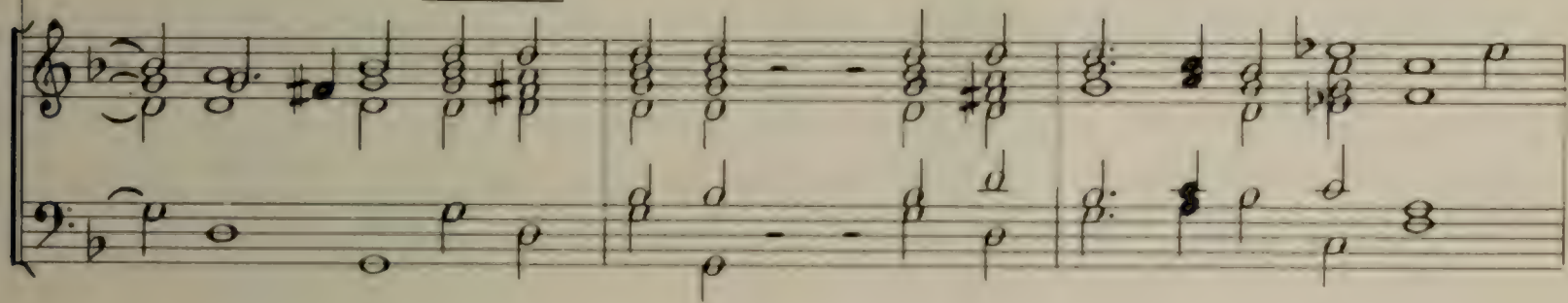
va - li - de.

va - li - de.

va - li - de.

va - li - de.

va - li - de.

*Clavier*

1. Sopran  
Tu - i na - ti vul - nera - - - - ti,

2. Sopran  
Tu - i na - ti vul - ne - ra - - ti,

*Orgel*

tu - i na - ti vul - ne - ra - - ti tam dig -

tu - i na - ti vul - nera - - - - ti tam dig - na - ti: pro me

na - ti: pro me pa - - - - ti poenas me - - - cum -

pa - - - - - ti poenas me - - - - cum di - - -

245

di - - vide, tam dig - na - ti pro me pa - - - - -

- - - vi - de, tam dig - na - ti pro me pa - - - - -

The musical score for exercise 245 consists of two vocal staves and a piano accompaniment. The key signature has one flat (B-flat). The first vocal staff begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The second vocal staff begins with a half note E4, followed by a quarter note D4, a quarter note C4, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The piano accompaniment features a series of chords and single notes in both hands, with a key signature change to two sharps (F# and C#) in the final measure.

250

ti, poe - nas me - - - - cum di - - vi - de, poe - nas

ti, poe - nas me - - - - cum di - - - - vi - de, poe - nas

The musical score for exercise 250 consists of two vocal staves and a piano accompaniment. The key signature has one flat (B-flat). The first vocal staff begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The second vocal staff begins with a half note E4, followed by a quarter note D4, a quarter note C4, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The piano accompaniment features a series of chords and single notes in both hands, with a key signature change to two sharps (F# and C#) in the final measure.

me - cum, me - cum di - vi - de, poenas me - - cum di - vi - de.

me - cum, me - cum di - vi - de, poenas me - - cum di - vi - de.

The musical score for exercise 250 continues with two vocal staves and a piano accompaniment. The key signature has one flat (B-flat). The first vocal staff begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The second vocal staff begins with a half note E4, followed by a quarter note D4, a quarter note C4, a quarter note B-flat4, a quarter note A4, a half note G4, and a whole note F#4. The piano accompaniment features a series of chords and single notes in both hands, with a key signature change to two sharps (F# and C#) in the final measure.

## VII

255

Fac —

Fac — me ve - re

Fac — me ve - re te - cum fle - re,

Fac me ve - re te - cum

Fac — me ve - re te - cum fle - - re, te - - cum

Fac me ve - re te - cum fle - re, te - - - - -

260

me ve - re te - cum fle - - re.

te - - - - - cum fle - - re.

te - cum fle - - - - - re. Cru-ci-

fle - - - - - re.

fle - re, te - - - cum, tecum fle - - re. Cruci - fi - xo con - do

- - cum fle - - - - - re.

*Orgel*

donec e-go,

donec e-go,

fi-xo con-do-le-re donec e-go,

Cruci-fi-xo con-do-le-re donec e-go,

le-re donec e-go,

donec e-go, *Klavier*

270

donec e-go vi-xero, donec e-go, donec ego vi-xe

donec ego vi-xe-ro, donec e-go, donec e-go vi-xe

donec e-go vi-xero, donec e-go, donec e-go vi-xe

donec e-go vi-xero, donec e-go, donec e-go vi-xe

donec ego vi-xe-ro, donec e-go, donec e-go vi-xe

donec e-go vi-xero, donec e-go, donec e-go vi-xe

ro.

ro.

ro.

ro.

ro.

ro.

*Solo* Juxta crucem te - cum sta - re,

te li - bentur so - ci - a - re

in planc - - - tu de - si - - - de-

*Orgel*

[285]

ro, *Klavier*

[290]

te li - bentur so - ci - a - re,

in — planc — — — — — tu de - si - dero, desi - — de-

*Orgel*

[295]

ro. *Klavier*

## VIII

300

*Alt - Solo* Vir - go vir - gi - num praecla - - ra,

*Ten. - Solo* Vir - go vir - gi - num praecla - - ra,

*Bass - Solo* Vir - go - vir - gi - num praecla - - ra,

*Orgel*

vir - go vir - ginum praecla - ra, mi - hi

vir - go vir - ginum praecla - ra,

vir - go vir - ginum praecla - ra,

305

jam non sis a - ma - - ra non sis ama -

mi - hi jam non sis a - ma - - ra non sis

mi - hi jam non sis a - ma - - ra non sis

ra, fac me te - cum, fac me tecum  
a - ma - - ra, fac me te - cum plan - - - - -  
a - ma - - ra, fac me tecum plan - - - - -

plan - - - - - ge - - - - -  
ge - - - - -  
ge - - - - -

315

re, fac me te - cum fac me te - cum  
re, fac me te - cum plan - - - - -  
re, fac me te - cum plan - - - - -

Handwritten musical score for "Gere, fac me tecum" in G major, 4/4 time. The score is written on four staves. The first staff is the vocal melody, the second is the piano accompaniment, the third is the basso continuo line, and the fourth is the figured bass line. The lyrics "ge-re, ge-re, fac me te-cum" are written below the vocal and piano staves.

fac me tecum plan - ge - re.

plan - ge - re.

fac me tecum plan - ge - re.

fac me tecum plan - ge - re.

## IX

325

IX

1. Sopr.  
Fac, ut por-tem Chri-sti mor-tem, Chri-sti mor-

2. Sopr.  
Fac, ut por-tem Chri-sti mor-

2. Tenor  
Fac, ut por-tem Chri-sti mor-

Orgel

tem, pas - si - o - nis e - jus sor - tem

tem, pas - si - o - nis e - jus sor - tem et

tem, pas - si - o - nis e - jus, e - jus sor - tem

335

et pla - gas re - co - le - re, re - co - le - re,

pla - gas re - co - le - re,

et pla - gas re - co - le - re, pas -

340

pas - si - o - nis fac con - sor - tem et

pas - si - o - nis fac con - sor - tem et pla - gas re -

- si - o - nis fac con - sor - tem et pla -

pla - gas re - co - le - re.  
co - le - re.  
gas re - co - le - re.

## X

345

Fac  
Fac me pla - gas  
Fac me pla - gis vul - ne - ra - ri,  
Fac me pla - gis vul - ne -  
Fac me pla - gis vul - ne - ra - ri, fac me  
Fac me pla - gis vul - ne - ra - ri, pla -

350

me pla - gis vul - ne - ra - - - ri. Cruce

vul - - - - - ne - ra - - - - ri.

fac me pla - gis vul - ne - ra - - - ri

ra - - - - - ri.

pla - gis, pla - - - gis vulne - ra - - - ri.

- - gis vul - - ne - ra - - - ri. Cruce hac in e - bri - -

*Orgel*

355

hac in e - bri - a - - - - - ri ob amorem, ob amo - rem

Cruce hac in e - bri - a - - - - - ri ob amorem, ob amorem fi -

ob amorem, ob amo - rem

ob amorem, ob amo - rem

ob amorem, ob amorem fi -

a - - - - - ri ob amorem, ob amo - rem

*Klavier*

fi - li - i, ob a - morem, ob a - morem fi - li - i.

- li - i, ob a - morem, ob a - mo - rem fi - li - i.

fi - li - i, ob a - morem, ob a - mo - rem fi - li - i.

fi - li - i, ob a - morem, ob a - mo - rem fi - li - i.

- li - i, ob a - morem, ob a - mo - rem fi - li - i.

fi - li - i, ob a - morem, ob a - mo - rem fi - li - i.

## XI

*Alt - Solo* In flam - ma - tur et ac - census per te

*Tenor - Solo* In flamma - tur et ac - census per te virgo, sim de-

*Orgel*

virgo, sim defen - sus, sim de - fen - fen - sus, sim de - fen -

370

sus in di - e judi - ci-i, in di - e in di - ci - sus in di - e, in di - e judi - ci -

i per te, virgo, sim de - fen - sus, sim de - i per te, virgo, sim defen - sus, sim de -

fen - sus in di - e, in di - -  
 fen - sus in di - - e ju-di - ci-i, in

- - - e ju-di - ci-i, ju - di - - ci - i.  
 di - e ju-di - ci-i, ju - di - - ci-i.

Bass-Solo

Fac me cru-ce custo - di - ri,

*Klavier*

fac me cruce custo-diri morte Christi, morte Christi prae - mu - -

ri - - - - - ri con-fo-re - - - - -

This system contains measures 385 through 388. The vocal line (bass clef) begins with a whole rest in measure 385, followed by a half note 'ri' in measure 386, and then a series of eighth and sixteenth notes in measures 387 and 388. The piano accompaniment (treble and bass clefs) features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- - - - - ri, confo - re - ri gra - ti - a, con-fo-re - - - - -

This system contains measures 389 through 392. The vocal line continues with eighth and sixteenth notes, including a sharp sign in measure 391. The piano accompaniment maintains its rhythmic texture, with some harmonic shifts in the right hand.

390

- - ri, con-fo-re - - - - - ri, confo - re - ri gra-ti - - a.

This system contains measures 393 through 396. The vocal line concludes with a half note 'a' in measure 396. The piano accompaniment features a final cadence with sustained chords in the right hand and a descending bass line in the left hand.

## XII

395

Quan - - - do cor - - - pus

Quando cor - - - pus

Quando cor - - - pus mo - - - ri - e - - -

Quando cor - - - pus mo - - -

Quando cor - - - pus mo - - - ri - -

Quando cor - - - pus mo - - - ri - e - - -

400

mo - - - ri - e - - - tur. Quando cor - - - pus

mo - - - ri - e - - - tur. Quando cor - - - pus

tur, mo - - - ri - e - - - tur. Quando cor - - - pus

- - ri - e - - - tur. Quan - do cor - - - pus

e - - - - - tur. Quando cor - - - pus

- - - - - tur. Quando cor - - - pus

405

mo - - - ri - e - - tur.

mo - - - ri - e - - tur.

mo - - - ri - e - - tur.

mo - - - ri - e - - tur.

mo - - - ri - e - - tur.

mo - - - ri - e - - tur.

410

*2. Sopr.* Fac ut a-ni-mae do-ne-tur Pa-ra-di-si, Pa-ra-di-si glo- - - -

*Alt* Fac ut a-ni-mae do-ne-tur Pa-ra-di-si, Pa-ra-

*Orgel*

415

ri-a, Pa-ra-di-si,

di-si glo- - - - ri-a, Pa-ra-di-si, Pa-ra-di-si,

*1. Tenor* Fac ut a-ni-mae do-ne-tur Pa-ra-di-si, Pa-ra-

Fac ut a nimae do-netur Pa-ra-di-si, Pa-ra-di - - si glo - - - - ri - - a, Para-  
 glo - - - - - ri - - a, Pa-ra-di-si glo - - ri - - a.  
 glo - - - - - ria, Pa - - ra-di-si glo - - - - - ri-a, Pa-ra-  
 di - si glo - - - - - ri - - a,  
 Fac ut a - nimae do-

420

di - - - - - si glo - - - - - ri - - a.  
 Fac ut a - nimae do - netur Pa-ra-di-si, Pa-ra-  
 di-si, Pa-ra-di - - - si glo - - - - -  
 Pa-ra-di - - si, Pa-ra-di - - - - si glo - - - - -  
 netur Pa-ra-di-si, Pa-ra-di - - - si glo - - - - - ri-a, Pa - - -  
 Fac ut a - nimae do - ne-tur Pa-ra-di-si, Pa-ra-di - - - - si, glo - - -

Fac ut a - nimae do - ne - tur Pa - ra - di - si, Pa - ra - di - si glo - - - -

di - si glo - - - - ri - - - a. Fac ut a - nimae do - ne - tur Pa - ra -

ri - a.

Fac ut a - nimae do - ne - tur Pa - ra - di - si, Pa - ra -

ra - di - si glo - - - - ri -

ri - a.

ri - a, Pa - ra - di - si glo - - - - ri - - - a,

di - si, Pa - ra - di - - - si glo - - - - ri - a, Pa - ra -

a, Pa - ra - di - - - si, Pa - ra - di - si, Pa - ra - di - - - si

di - - si glo - - - - ri - - - a,

a.

Fac ut a - nimae do - ne - tur Pa - ra -

Fac ut

Pa - ra - di - - - si, Pa - ra - di - si, Pa - ra - di - si glo - - ri -  
di - si, Pa - ra - di - - - si glo - - - - - ri - - -  
glo - - - - - ri - a, Pa - ra - di - si, Pa - ra - di - si glo - - - ri -  
Pa - ra - di - si, Pa - ra - di - - - - si, Pa - ra - di - si glo - - - ri -  
di - - si glo - - - - - ri -  
a - nimae do-ne-tur Pa - ra - di - si, Pa - ra - di - si glo - - - - - ri - - -

a.  
a.  
a.  
a.  
a.  
a.

Klavier

A musical score for the song "The Rose Tree". The score is written for two staves, Treble and Bass, in 2/4 time. The key signature has one flat (B-flat). The melody is in the Treble staff, and the bass line is in the Bass staff. The score consists of three measures. The first measure shows the beginning of the melody with a treble clef and a bass line starting with a B-flat. The second and third measures continue the melody and bass line. The score is written in a simple, clear style with black ink on a white background.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass, in G major (one sharp) and 4/4 time. The tempo is marked '4 40'. The melody is in the Treble staff, and the bass line is in the Bass staff. The piece consists of three measures. The first measure has a treble staff with a quarter note G, a quarter note A, a quarter note B, and a quarter note C, followed by a quarter rest. The bass staff has a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The second measure has a treble staff with a quarter note G, a quarter note A, a quarter note B, and a quarter note C, followed by a quarter rest. The bass staff has a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The third measure has a treble staff with a quarter note G, a quarter note A, a quarter note B, and a quarter note C, followed by a quarter rest. The bass staff has a quarter note G, a quarter note A, a quarter note B, and a quarter note C.

Handwritten musical score for "Agnus Dei" in G major, 3/4 time. The score is on six staves. The first staff has a treble clef and a key signature of one flat (F major). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a bass clef and a key signature of one flat. The lyrics "A - - -" are written below the first staff. The lyrics "Fac ut a - nimae do" are written below the fourth staff.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of two measures. The first measure shows a treble staff with a series of eighth and sixteenth notes, and a bass staff with a simple accompaniment of eighth and sixteenth notes. The second measure continues the melody and accompaniment. The handwriting is in dark ink on aged, slightly yellowed paper.

men, amen, a - - - men, a - - men, a - - - men, a - - men.

A - - - - - men, amen, a - - - - - men, a - - - - -

Fac ut a - nimae do - ne-tur Pa - ra - di - si, Pa - ra -

ne - tur Pa - ra - di - si, Pa - ra - di - - - - si, Pa - ra - di - - - si glo - ria

A - - - - - men, a - - -

Fac ut

Fac ut a - nimae do-ne-tur Pa-ra - di-si, Pa-ra-di - - - -

- - - men, a - - - - men, a - - - - - men,

di-si, Pa-ra-di - - - si glo - - - ri-a, a - - - - - men, a - men

a - - - - - men, a - - - - -

- - - - - men, a - - - - - men, a - - - - - men,

a - nimae do-ne-tur Pa-ra - di-si, Pa-ra-di - - - - - si

- - - si glo - ri - a, a - men, a - men, a - men,  
 a - - - - - men. Fac ut a - nimae do - ne - tur Pa - ra -  
 a - - - - - men, a - - - - - men, a - - - - - men,  
 - - - - - men. Fac ut  
 Fac ut a - nimae do - ne - tur Pa - ra - di - si, Pa - ra - di - - - si  
 glo - - - - ri - - a, a - - - - - men, amen, a - - - - - men,  
 a - - - - - men. Fac ut a - nimae do - ne - tur Pa - ra - di - - - si

455

a - - - - - men, amen, a - - - - - men, a - - - - - men, amen,  
 di - si, Pa - ra - di - si, Pa - ra - di - si glo - - - - - ri - a,  
 a - - - - - men. Fac ut a - nimae do - ne - tur Pa - ra - di - - - si  
 a - nimae do - ne - tur Pa - ra - di - - - si glo - ri - a. Fac ut a - nimae do -  
 glo - - - - ri - a, a - - - - - men, amen,  
 a - - - - - men, a - - - - -

a - - - men, amen, a - - - men, a - - -

a - - - men, a - - - men, a - - - men,

glo - - ri - a,

ne-tur Pa-ra-di - - - si glo - - ri - a,

a - - - men, a - - - men, a - - - men, a - - - men,

men,

460

- - men, a - - - men, a - men, a - - - men.

a - - - men, a - men, a - - - men.

a - men, a - - - men, a - men, a - - - men.

- men, a - - - men, a - men, a - - - men.

amen, a - - - men, a - men, a - - - men.

a - - - men, a - men, a - - - men.



